3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

Anschluss took place, Austria already had a good chance of becoming a viable State.

Politically the main achievement had been in the field of social legislation. Nowhere in Europe did the Socialist ideal find more impressive realization than in the legislative programme initiated by Ferdinand Hanusch, the Austrian Secretary of Social Administration between 1918 and 1920, and in the housing schemes carried out between the Wars by the Vienna municipality under Social Democratic control. These improvements gave the young Republic something to be proud of, something, moreover, which was associated with the difficult present rather than with the glorious past, and which directed attention to the possibilities of the future. Another political event of importance was the appeal for financial help made to the Allies by the Christian Socialist Chancellor, Monsignor Seipel, which led to the appointment of the League of Nations Commissioner. He was accused of being a traitor by his opponents, but his action established an important precedent in international collaboration. It showed that it was possible to combine patriotism with the acceptance of international control, an innovation of great significance for a small State like Austria.

In culture and sport the period also brought great success. The triumphs of the Austrian football team, the Vienna State Opera, and the Salzburg Festival stirred the pride and enthusiasm of the harassed Austrian people.

Anton Wildgans' *Rede über Österreich*, which was written in 1929, reflected the development of Austrian patriotism and Austria's sense of identity as a State. This great speech was intended for a foreign audience. But it was also a noble expression of patriotic faith. Its enthusiastic reception in Austria was a clear indication that it summed up ideas that were germinating in many Austrian minds.

Austria's growing self-consciousness and sense of independence were stimulated by Hitler's rise to power. Austrian Socialists had been in favour of union with a Germany in which Socialism and democracy were strong, but they had no

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

727
517

Austrian cultural and intellectual life suffered great damage during the seven years of Hitler's occupation. The Nazi régime in Austria, as in Germany, was accompanied by systematic vandalism. Books were destroyed, teachers regimented, and intellectual effort discouraged amongst students. Certain kinds of art and music were banned, either owing to the race or nationality of the artist or composer, or because the style was classified as decadent. Musicians, authors, artists, and scholars were driven into exile owing to their race or political opinions. And finally the destructive process was completed during the last year of the War by bombs and gunfire. In addition to St. Stephen's Cathedral and the Burgtheater, the Vienna State Opera was almost completely destroyed. Schönbrunn, the Belvedere, the Albertina, the Schwarzenberg Palace, and the Museum of Art History were all damaged in varying degrees. A bomb fell through the dome of Salzburg Cathedral.

Furthermore, so cosmopolitan and receptive a people as the Austrians suffered severely from the intellectual isolation that the occupation and the War brought with them. Engaged in a struggle in which most of them did not believe, for the sake of a creed that most of them despised, the Austrian people were victims of cultural claustrophobia. In spite of the severe penalties for doing so, many of them listened regularly to foreign broadcasts throughout the War, and when the B.B.C. broadcasters in German visited Austria afterwards they were received like popular heroes.

727
208

The Allied occupation helped to bring an end to the isolation in several ways. The presence of foreign troops contributed to this result, as the majority of soldiers from the West soon showed themselves to be friendly disposed towards Austria. The four occupying Powers also maintained efficient Information Services with the dual purpose of counteracting the effects of Nazi indoctrination and providing news and information about themselves and their ways of life. Each Power published a daily German newspaper in Vienna, ran a broadcasting service of its own, and set up libraries and reading-rooms in Vienna and its own zone,

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

and its own zone. In addition, the occupation furthered the development between Austria and the Allies of the cultural diplomacy that has made such rapid progress in recent years. Leaders in this field were the French with their well-organized *Division des Affaires Culturelles* in the French Foreign Office. Its headquarters in Austria was the magnificent Lobkowitz Palace in Vienna, and a very active French Institute was also set up in Innsbruck. The British Council opened an office in Vienna towards the end of 1945, and later established branches in Graz, Klagenfurt, and Innsbruck. The Russians worked mainly through 'The Society for the Cultivation of Cultural and Economic Relations between Austria and the Soviet Union', which was started soon after the end of the War. While the Americans, though concentrating entirely on their Information Services at first, finally sent representatives of the Cultural Affairs Branch of the State Department to Austria.

The presence of foreign cultural organizations in their country stimulated the interest of Austrians in a form of diplomacy to which they are well suited by temperament and tradition. As will be seen, the French and British cultural representatives furthered the development of relations between Austria and their own countries in a wide variety of ways. But the Austrians, without any special organization of their own intended for the purpose, undertook a series of major ventures in cultural diplomacy which made a great impression in many European countries and in North America. A series of cultural conventions were also signed by the Austrian Government; with France in 1947, with Italy and Great Britain in the spring and autumn of 1952, and with Belgium early in 1953.

The damage done by the Nazis to the Austrian educational system was a most serious threat to the country's future, because the damage was spiritual as well as material. A systematic attempt had been made to pervert the minds of teachers and pupils. Fortunately its effects were modified considerably by home influence and by the anti-Nazi convictions of many

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

214 centres, and thus extended to the whole country the opportunities already given to the capital. The British Information 648 Services also made arrangements to print in Austria special cheap editions of a selected number of English books. As a result of these various efforts Austrians were given access to the Western ideas from which they had been cut off for more than seven years and were able to acquire some of the most modern medical and scientific text-books. The process of restoring normal intellectual contacts was carried one stage farther by gifts from the United States, Britain, and France to Austrian university libraries.

214 As conditions gradually improved, Austria's own book production revived, until in 1952, judged by the number of new works published, she had become one of the world's half-dozen leading book producers. For some years the revival was held back by a ban on the sale of books and periodicals between Austria and Western Germany, which greatly limited the potential market for books written in German, but this obstacle was finally overcome, and in 1952 representatives of the Austrian and West German book trade made arrangements to hold exhibitions in each other's territory.

517 The position of music, the theatre, and the arts in Austria is difficult for anyone to understand who has not lived in a country with a past tradition of lavish royal patronage. For the Austrian Republic has inherited the sense of responsibility towards the arts in the widest sense, which was first shown by the most enlightened and discriminating of the Habsburgs and maintained as part of the Imperial dignity by other members of the family.

545 The origins of the State Opera and the Burgtheater go back to the first half of the seventeenth century, when the earliest music dramas were performed in the Hofburg, and to the year 1776, when the Emperor Joseph II decreed that the theatre next to the Hofburg should become the 'German National Theatre'. During the second half of the nineteenth century the two institutions were given the magnificent new homes on the Ring which are still amongst the most impressive of

793 were also made use of, at first in connection with religious stories; subsequently
536 we find stories taken from history, especially after the beginning of historical studies early in the 18th century. From the rulers of antiquity by way of the ancient German and Lombard kings up to the reigning House of Hapsburg, all with high rank or well-known names which might serve either as an example or a warning to youth were brought into these plays. It is noteworthy that a number of subjects reappeared in the literature of subsequent decades, especially in the period of classicism. In the Jesuit Theatre we find, to mention only a few examples, a forerunner of Schiller's "The Robbers", as well as of the "Iphigenie" of Goethe and Körners' "Zriny". Thus the Jesuit Theatre was of value in preparing the way for the literature of later times, as well as because it was in itself the most comprehensive theatre organisation known to history. Far and wide it cleared the ground for the professional stage by making the cultured classes acquainted with the theatre from their earliest youth. In many towns of the Jesuit "Province" of Austria—for example in Hungary—it was
● [517] the immediate forerunner of the professional theatre. The value of this Jesuit Theatre lay not so much in the grandiose stage presentation at some particular place such as Vienna or Graz, nor in the literary value of the works of such a man as Avancinus, but rather in its achievements for the general development of culture. Its mission once fulfilled, it faded away.

793 With Rousseau's "Age of Enlightenment" there began a conflict about
871 the Jesuit schools which for two centuries had supplied the Emperor
815 with his leading statesmen and to which the Counter-Reformation in Austria owed its success. The main argument against them was that they were in themselves reactionary and their methods old-fashioned. Yet it was just the Jesuit schools which in the first half of the 18th century proved themselves to be thoroughly progressive, for it was they who introduced the teaching of history and encouraged study of the natural sciences. In Vienna they founded a "*Museum Mathematicum*", the first institute of its kind in Austria and a precursor of the modern museums, and pursued definite educational aims through its collection of physical and astronomical instruments. The Jesuits were also the first in this part of the world to make serious experiments in physics and chemistry and to demonstrate them in public. The Emperor Franz, Consort of Maria Theresia, even called the Brothers to Schönbrunn Palace to make such demonstrations.

Until the latter half of the 18th century the students in the Jesuit schools of the Austrian Province numbered more than 16,000 and although thereafter their numbers began to decrease slowly, the abolition of the Order put an end to an educational system which was still flourishing.

793 The final performance at the theatre in the Bäckerstrasse was given in the year 1760
873 by the sixth class, that of rhetoric, which acted "Menaeus"—actually the last play
545 produced by the Jesuit Theatre in Vienna. The beauty of the play, the acting of

From the balcony there is a magnificent view over Vienna, embracing the lower garden palace, the green domes of the Karlskirche and the Salesianerkirche and the silhouette of the great city as it loses itself in the clear-cut, rolling lines of the Wienerwald hills. 342

In front of the south façade of the Upper Belvedere Palace, near the main entrance, is a quiet pond. Its clear surface reflects all the lovely outlines of this loveliest of all the Vienna palaces. In the festive halls the great mirrors along the walls gather the light and prolong their length into infinity. Dream and reality mingle where, as in baroque churches, the ceiling frescoes show the heavens opening with their saints and cherubs, and we can hardly distinguish the architectural features painted on the walls from the plastic actuality of marble. That is the spirit of the Baroque—an illusion which delights is better than a depressing truth—the spirit of an age in which western people found a form of cultural expression which has survived to this day. 341 517

People often speak of the wild extravagance and redundance of the baroque style of building. Princes, noblemen and monasteries did indeed squander great sums in those times in order that art should prosper—the art which went to enrich palaces and cathedrals, parks and marble statues as a triumph of the spiritual over the material. But if we pause to reflect how Vienna has been enriched by the glory and beauty of this art, we shall value and praise this extravagance.

With the name of the Belvedere in Vienna is linked—

SCHÖNBRUNN. The Palace and the Park form one harmonious whole. The first design for the grounds of Schönbrunn came from Fischer von Erlach. The great architect had planned to place here a splendid building right in the midst of the then unspoiled beauties of meadows and forests of the Wienerwald. It was to be a glittering fairy palace, with flower-covered terraces, porticos and fountains, commanding the whole countryside. This plan was over-ambitious and for that reason was never carried out. The Emperor died, the available funds were exhausted and the architects of his daughter Maria Theresia, Pacassi and Hohenberg, were only able to lay out a part of the grounds. 344

There is a trace of Italian palace architecture about this palace; the conception of the great central tract and of the statues along the coping was taken directly from the south. The two galeries on the lines of those in Versailles and the combining of palace and grounds in one harmonious whole exemplify the quieter French style of architecture.

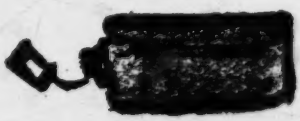
The whole building glows with the warmth of that attractive shade of colour which is described as "Maria-Theresia yellow". Its lines emphasize the horizontal and everywhere seek to strike a note of gaiety and happiness in being alive. The main block is made up of three sections which blend together with the two wings into a wonderfully harmonious piece of architecture. The two outer flights of

562 through their appearance, be the keenest rivals of their own daughters, but between grandmother and grandchild there is a bond of womanly friendship, ripe experience giving the best advice to youth.

In Vienna it is not only the rare and striking woman of dazzling appearance who is singled out for attention. Woman as such is privileged irrespective of age or rank, and man profits from it. Fashion is not primarily a method of attracting attention, it is not so much a carefully devised system, the mere servant of woman in a jealous struggle to give pleasure. Fashion is neither a courtesan nor a procuress but is rather added to the union of man and woman as a third, joybringing partner to heighten the intensity of life.

517 Thus fashion in Vienna is not the exclusive prerogative of the upper ten. It is like a melody for all to sing. It is like a free improvisation in all keys of natural good taste and native coquetry. Vienna fashion translates and popularises the *dernier cri* of the moment to a refrain which every woman understands and it is therefore not possible to hold it prisoner in the leading fashion houses of the *haute couture*. It steps through the revolving doors out on to the street, moving boldly among work-a-day folk. It is not limited by anyone's occupation or station in life, but touches every daughter of Eve: it is as ubiquitous in the morning as in the evening. Personal taste and individual skill play a big part in the final result. Everyone in Vienna can catch the trend of fashion, and the women and girls look as though they all belonged to the upper ten.

Adaptation to the individual and the occasion so alters the feminine picture in Vienna that it is often not easy to recognise the fashion of the moment at first glance. The general impression is one of smart and well-dressed women, but therein lies the secret. The



517

Viennese woman has never been a fashion plate but always a lady of fashion. Dress, hat and accessories are never allowed to extinguish the personal note. The last court of appeal is the general picture reflected by the mirror, not the fashion columns in the newspaper, nor the illustrated fashion periodical—not even what other women are wearing.

If the Viennese woman sees that something dictated by fashion does not suit her, this only fires her ambition. If large hats are absolutely unsuited to her type of face she will oppose them with courage and resource until the small hat which she finally chooses is preferred by everyone, in defiance of the current mode, as unique and charming. And if the fashionable colours are green and purple the Viennese girl who finds that they do not suit her hair or the colour of her skin will never capitulate or surrender with a sigh, but will search until she has found something between turquoise and terra cotta which is exactly the right shade for her.

291

The Italian wedge shoe with its stressing of form has found its way quite automatically to the slender-ankled foot, while it is certain that more firmly developed legs will balance their way through the streets on the narrow surface of graceful Parisian high-heeled shoes. Fashion may show a preference for flat heels; they will be boycotted in individual cases where they

294

of a dressmaking cooperative. What an astonishing combination of eye and dexterity, of measuring and execution, of thoughtful calculation and improvisation; what painstaking art is involved, for instance, in the work of hand-stitching and embroidering.

No material escapes the influence of fashion, but leather seems to have a special interest for the Viennese. Whether for ornamental or luxury purposes or for practical use when travelling, the number of articles which are made from it are legion. With leather goods, fashion—late, but at last—has thought not only of women but also of men. Masculine fashions, alas, are very conservative—or should men console themselves with the fact that they are not so dependent on external assistance as women?

517

The saying that festivals should always be celebrated as they come round is well accepted

● 517

in Vienna. Though no time of the year is an exception to this, the great season is that of winter when the old brilliance of the capital lives again in its women. These junkettings in the Hofburg, the Rathaus and Schönbrunn Palace, in the Concert House und the Musikverein—and, it is to be hoped, soon again in the incomparable Opera building—to them all Vienna society flocks as though invited to a ball by Prince Orlofsky and as though all Vienna were a scene from Johann Strauss' "Fledermaus". Fashion becomes a wild ovation to the charm and good taste of the women of Vienna.